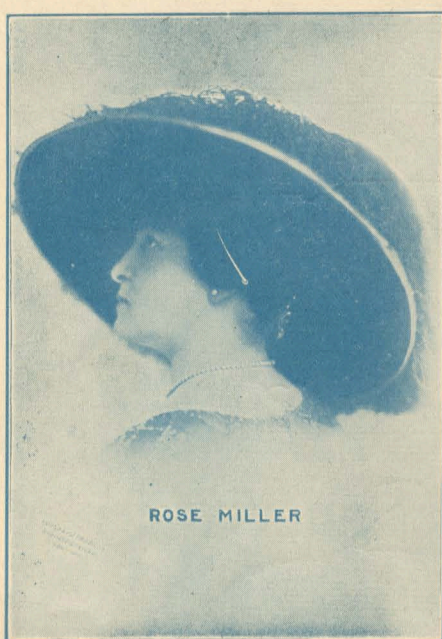


AL JOLSON'S BIG HIT IN THE WINTER GARDEN

WAITING FOR THE ROBERT E. LEE



ROSE MILLER

PIANO SOLO 5

WORDS BY

L. WOLFE GILBERT

MUSIC BY

LEWIS F. MUIR

F.A. MILLS
NEW YORK

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"Hitchy Koo"

Words by
L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS.

CHORUS.

Oh, ev-ry evening hear him sing, it's the cut-est lit-tle

thing, got the cutest lit-tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh, simply meant for Kings and queens, don't you ask me what it

means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

ETC.



Ragging the Baby to Sleep

Nothing like this ever written before. Certainly in a field by itself.

Hitchy Koo

It's the cutest little thing,
Got the cutest little swing.

PLAY IT OVER



"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, ba-by,

ba-by you rock and rock with ba-by, Like some one old-er,

rests her head upon your shoulder. You don't have to change the ba-by's - lul-la-by

She won't cry - don't you try - Eyes you're rub-bing.

ETC.

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HARDING'S JIGS AND REELS.

A Collection of 200 Jigs and Reels.
The Only Thing of its Kind.

"Waiting For The Robert E Lee"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

Allegro moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro moderato'. The piano part features a melody in the right hand and a bass line in the left hand, both in the key of D major. The melody is marked with a forte 'f' dynamic. The piano introduction is followed by a vocal melody. The lyrics are: 'Way The down on the lev - ee in old Al - ab - am - y There's whis - tles are blow - in' the smoke - stacks are show - in' The dad - dy and main - my there's Eph - riam and Sam - my, On a ropes they are throw - in' ex - cuse me, I'm go - in' To the'. The piano accompaniment continues throughout the vocal lines, providing harmonic support. The score is written on five systems, each with a vocal line and a piano accompaniment. The piano accompaniment is written in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The dynamics range from forte (f) to piano (p). The score is published by F. A. Mills, 122 West 36th St., New York.

Way
The

down on the lev - ee in old Al - ab - am - y There's
whis - tles are blow - in' the smoke - stacks are show - in' The

dad - dy and main - my there's Eph - riam and Sam - my, On a
ropes they are throw - in' ex - cuse me, I'm go - in' To the

moon light night you can find — them all, While they are wait -
place where all is har - mo - ni - ous, Ev - en the preach -

- in' the ban - jos are syn - co - pa - tin? What's that they're say -
- er, he is — the dance - ing teach - er. Have you been down -

- in'? What's that they're say - in'? While they keep play -
— there? Were you a - round — there? If you ev - er go —

in' — hum - min' and sway - in' It's the good ship
— there you'll al - ways be found — there, Why — dog gone,

Rob - ert E. Lee - that's come To car - ry the cot - ton a - way. _____
 here comes my ba - by On the good old Rob - ert E. Lee. _____

Chorus *p-f*
 Watch them shuff - lin' a - long _____ See them shuff -

- lin' a - long _____ Go take your best gal

real pal, Go down to the lev - ee, I said to the lev -

- ee-- and Join that shuff - lin' throng,

Hear that mu - sic and song. It's sim - ply great,

mate, Wait - in' on the lev - ee, Wait - in' for the

1. Rob - ert E. Lee. 2. Lee.

D.S.

"Oh! Shush"

Words by
L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR
MAURICE ABRAHAMS

CHORUS. *p-f*

All she would say was shush, All she would say was

shush She would talk for a while then she'd say with a smile.

Stop your chatter and your pat-ter Oh shush! What can the poor girl

mean, It's the strangest case I have seen And the

Oh! Shush!

Shush is strictly an original song. They are all singing it. It is in the atmosphere. In every New York cabaret it is the one best encore song.



"Bye, Bye Sal"

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR
and
MAURICE ABRAHAMS

CHORUS

Bye, Bye Sal - ly see you some more.

p-f

See you some more, I'm bound to see you some more; And when I'm

gone I'll send you post-cards ga - lore, I'll keep the mail - man

bus - y diz - zy Bring - ing those love - notes to you. Sal - ly

"Bye, Bye Sal" 4

Bye, Bye, Sal.

is a quaint, contagious song; the kind everyone joins in and sings. Another typical cabaret song.



ANY OLD PORT IN A STORM

The great Bass Song. Even better than Asleep in the Deep.

"Take Me To That Swanee Shore."

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa - nee shore, —
so I can see old Mam-my dance once more, — Old Black Joe, —
Han-nah Snow, — There's Dad-dy and Mam - my, there's Eph-ram and Sam - mie
Ev-ry onethere to have a ju - bi - lee, — The boys just ar-rived — up on the
ETC.

Oh! What a Night

it was the first night it was sung! Emma Carus must have taken twenty encores. She could have been singing it yet.

Take Me To That Swanee Shore

The Hit of Gertrude Hoffman's New
Review at the Winter Garden.

Oh What A Night."

Words by
L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR
and
MAURICE ABRAHAMSON.

Marcia. (Slowly)

Oh, oh, oh, oh, Oh what a night! — Oh what a night! —
Oh what a night! — Thinking of it gives me de-light — This night of mys-
ter-y goes down in his to-ry Oh, oh, oh, oh, Old pal of mine. —
Left home at nine. — Oh what a time — I love my wife but Oh, oh you kid.
Oh what a night. — Oh what a night. —
Oh what a night. 3

"SICILIAN CHIMES"

The Most Beautiful Piano Piece
Ever Written.